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RECENT ACCESSIONS

KOREAN PAINTINGS.—The Museum has had the opportunity of acquiring sixteen Korean paintings, which were brought over from Korea some forty years ago; they are valuable as specimens of this school, which, like the Japanese school, is based on Chinese painting and in some cases is hard to distinguish. The interest of the paintings now acquired lies chiefly in their very decided Korean character, in archaeological value more than beauty.

The earliest and finest one, by Chao-Sung-Su, dates from about 1625 and represents the washing of horses in a stream. It is painted in the style of the Chinese master Chao-Meng-Fu, who lived during the Yuan Dynasty; it is very Chinese in character, beautifully composed, and carefully executed in Sung style.

The other paintings are more typically Korean. The two by Chen-Chok dating from the middle of the seventeenth century are closely related to the paintings of the same period in the collection of Prince Yi, the former Emperor of Korea, which we know from the excellent illustrated catalogue of the Seoul Museum.

The landscapes by Sa-Mo-Jei are later, dating from the beginning of the eighteenth century. The silk is very different from that used in China or Japan and so is the treatment of the landscape.

Three very typical examples of late eighteenth-century work remind us of the Japanese Ukiyo; they are painted on paper and varnished, and seem closely akin to the color prints of this period.

Of archaeological interest are the eight Ming paintings by Wang-Li-Mu, unfortunately badly damaged. They represent a collector's cabinet, a curio dealer's shop, etc.; in each a quantity of objects of art is introduced, and they all show the things most esteemed among those existing at the time that the picture was painted. Just

as the valuable album of Hsiang published by Bushell shows us many pieces which we know only from descriptions, these pictures show us the porcelains, bronzes, etc., then existing in Korea and may help to recognize or date certain pieces. They are painted on a curious ground more like gauze than silk with the much reputed, excellent Korean paper pasted underneath, and pressed into the interstices of the gauze, forming a stiff cardboard rather than a silk. This method is said to have been used by the early Chinese painters, but is not often seen. S. C. B. R.

A WELSH HARP.—Mr. J. George Morley of London, a harp-maker of repute and as well a collector of fine antique instruments, has recently presented to the Museum a Welsh harp, which has been placed with the Crosby Brown Collection. The instrument dates from the late eighteenth or early nineteenth century; it is built of spruce and maple, has the high pillar and the usual three sets of strings characteristic of the Welsh harp. The Museum owns one other harp of this type, made by John Richards, a famous Welsh harp-maker of the eighteenth century, and the present specimen is interesting as illustrating the later type of a form of harp that is rapidly disappearing. F. M.

A RECENT LOAN.—The Museum has recently received, as a loan from Mrs. Edward C. Post, a number of objects from the collections of the late Wright E. Post and his son, Edward C. Post. The pieces are practically all of eighteenth-century manufacture, mainly French, and include an important Louis XVI snuff-box of historic interest, a number of étuis and other bibelots, some interesting examples of old French silver, a clock in marble and ormolu, and two pomade jars in Menecy-Villeroy porcelain, of which rare variety of ceramics

the Museum owns very few specimens. All the objects comprised in Mrs. Post's loan have been placed with related material in the cases of the Wing of Decorative Arts,

where the quality and charm of the collection will be readily appreciated by those visitors familiar with the traditions of eighteenth-century decorative art. D. F.

NOTES

MEMBERSHIP.—At the meeting of the Board of Trustees, held on Monday, October 18th, Lillian Stokes Gillespie was declared a Benefactor by virtue of her recent bequest. The valuable tapestries comprised in this bequest will be described in detail in a later issue of the BULLETIN.

The Fellowship in Perpetuity of the late John Clinton Gray was transferred to his son, John Clinton Gray. The following persons, having qualified for membership in their respective classes, were elected:

FELLOW FOR LIFE

ZENAS CRANE
JOHN F. TALMAGE

Through the sum of their contributions as Fellowship Members.

FELLOWSHIP MEMBERS

JOHN F. FRY
SIDNEY A. KIRKMAN

SUSTAINING MEMBERS

WILLIAM R. BEGG
MRS. JOSEPH A. FLANNERY
GEORGE H. GOULD
FRANCIS KLEINBERGER
WILLIAM H. MOORE
CURT G. PFEIFFER

Twenty-seven persons were elected Annual Members.

LECTURES FOR THE DEAF.—For the first time in its history the Museum is offering special lectures for the deaf who are able to read the lips. Undoubtedly, great numbers of deaf people visit the Museum every year, perhaps even every day, but very few of them are able to attend such lectures as have previously been given. It has been estimated that there are over one hundred thousand persons in the city of New York who are more or less incapacitated by deaf-

ness. The purpose of the present course of lectures is to bring the treasures of the Museum before them, and to emphasize the fact that those who have been deprived of the aesthetic pleasures that come through hearing may find compensation in the pleasures that come through vision. It is certainly true that our enjoyment is to a large degree commensurate with our knowledge, and so it is hoped that the course of lectures now offered may prove a source of pleasure and inspiration to many.

The talks will be given in a form adapted to the requirements of the lip-reader. In each case the talk will be followed by a visit to the galleries of the Museum. The first lecture, on Rembrandt, will include a brief discussion of Dutch art, a sketch of Rembrandt's life, a statement of his characteristics as a man and as an artist, and an estimate of his place in the history of art. The second lecture, on Sorolla, will include some notice of the general characteristics of the Spanish school, a sketch of the life of Sorolla up to the present time, and a discussion of his work as influenced by Spanish traditions and by nineteenth-century thought, his use of nature and his love of sunshine.

LECTURES FOR STUDENTS OF HISTORY.—As previously announced in the BULLETIN, a course of six lectures for Students of History in the City High Schools will be given on Wednesday afternoons at four o'clock, in the Lecture Hall, as follows:

1915

Dec. 1. Primitive Man

The Beginnings of Society—
Mrs. Agnes L. Vaughan,
Instructor, Metropolitan
Museum of Art